

piano · vocal · guitar

jennifer lopez this is me... then



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Jennifer Lopez This is me... then

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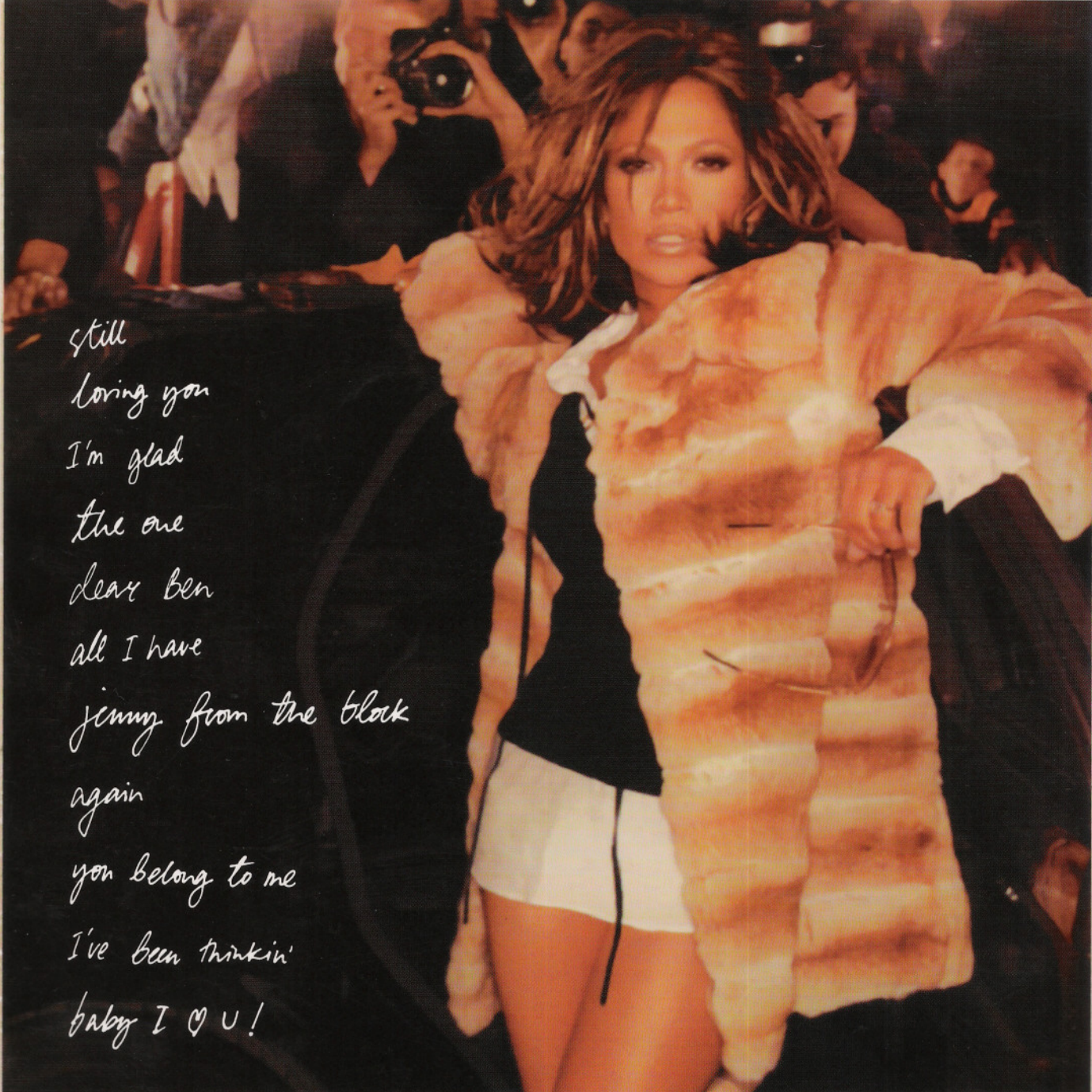


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*still
loving you
I'm glad
the one
dear Ben
all I have
jimmy from the block
again
you belong to me
I've been thinkin'
baby I ♥ U!*

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STILL

Words and Music by LOREN HILL,
KEVIN VENEY, RICH SHELTON,
JENNIFER LOPEZ, LEONARD HIGGINS,
LEROY BELL and CASEY JAMES

Moderate Pop

Em9



Am7



Bm/D



Cmaj9



mf

Em9



Am



Bm/D



Cmaj9



Em



D/A



When I

Cmaj7



sleep I have dreams — a — bout the way — we used to kiss, — 'bout the
good man to me — you were, al — ways there to care. — Would do

Bsus



B



way you used to hold — me and say noth-ing will ev - er harm — me.
an - y - thing in this world — for me, did - n't mat - ter what, when, or where. — (When we first I
(You were there)

Cmaj7



Oh, how you charmed me, made me smile when I was down. Be
 (met) nev - er thought we'd part from the ar - gu - ments I'd start, when I

Bsus



B



pimp - in' a - round the town, when - ev - er they'd see you. A
 just want - ed some at - ten - tion. (You and me) (They'd see me)
 Well, I'm sor - ry, ba - by, for bitch - in. (If I could)

Cmaj7



lov - er and a friend to me you were, how did it end? How it
 Take back the words that I said to make you leave, I'd be

Bsus



B



hurts to not have you in my life when I want - ed to be your wife. } You
 down on bend - ed knees ask - ing you to please for - give me.

Cmaj7



nev - er know what you have — till it's gone. — Treat - ed you wrong — for so long. —

Bsus



B



Now you're gone — a - way, but the love still lives here. — (Still) —

Cmaj7



Bm/D



Em



Cmaj7



I still got love for you (Still) — af - ter all we've been through. (Still) — I gave my heart to you and,

Bm/D



Em



Cmaj7



ba - by, you're the on - ly one. (The on - ly one) — There's oth - er men than you, (Still) —

they can't come close to you. (Still) —

Once I said I love you I knew you'd be the on - ly one.

knew you'd be the on - ly one. All of — the good times — we've had to - geth -

er, (To - geth - er) do they mean some - thing to — you? Do you ev -

er wish — we'd nev - er split? ('Cause I) Still got love for (Still) —

1

Bm/D Em Cmaj7 Bm/D Fmaj7 G/A 3fr

2

Bm/D Fmaj7 G/A 3fr Cmaj7 Am Bm/D Cmaj9 Em Am Bm/D Cmaj9 Em D

Cmaj7 **Bm/D** **Em**

you. (1.,2.) I still got love for you af - ter all we've been through.

Instrumental (Still) _____ (Still) _____

Cmaj7 **Bm/D** **Em**

I gave my heart to you and, ba - by, you're the on - ly one.
(Gave my heart _____ to you) _____

Cmaj7 **Bm/D** **Em**

There's oth - er men than you, (Still) _____ they can't come close to you. (Still) _____

Cmaj7 **Bm/D** **Fmaj7** **G/A** **3fr** **Optional Ending** **Bm/D** **Fmaj7** **G/A** **3fr**

Once I said I love you I knew you were the on - ly one. knew you were the on - ly one.

LOVING YOU

7

Words and Music by TROY OLIVER,
CORY ROONEY, JAMES MTUME,
MICHAEL GARVIN and TOM C. SHAPIRO

Moderate Pop

Chord diagrams for guitar are provided above the staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo/style is Moderate Pop.

Chord diagrams shown:

- C#5 (4fr)
- F#m11
- G#m7 (4fr)
- C#5 (4fr)
- F#m11
- G#m7 (4fr)
- C#5 (4fr)
- Amaj9/B
- G#m7 (4fr)
- C#5 (4fr)
- Amaj9/B
- G#m7 (4fr)
- C#5 (4fr)

The musical score is written for piano (left hand) and guitar (right hand). The lyrics "Would you mind _" are written below the staff.

F#m7 **G#m7** **C#5**

if I took the time to get to know you? —
 you would act as if you don't real - ly care. —

F#m7 **G#m7** **C#5**

'Cause it's been — a while since all we've been through, —
 You would fight — and ar - gue al - most an - y —

A5/B **G#m7** **C#5**

— where. and e - ven though — I said my feel - ings would - n't change, —
 Look - ing back — some - times I feel like such a fool —

A5/B **G#m7** **C#5**

noth - ing stays the same. — I can see, —
 for put - ting up with — you. — Ba - by, please, —

F#m7

G#m7

C#5

when I look in your eyes you mean no harm. —
un - der - stand me if it seems I'm con - fused. —

F#m7

G#m7

C#5

It's just the way — you ma - ni - pu - late — me with your
It's just it might — take me some time to — get used to

A5/B

G#m7

C#5

charm, you. and I can tell — the love — I have — for you's still
When I think — of all — the things — we used to

A5/B

G#m7

C#5

strong, — and there ain't noth - ing wrong with me still lov - ing
do, — ba - by, I just find my - self still lov - ing





you. } Af - ter all — that we've been through, I find my - self — still lov - ing
 you. }





you, but I think — we need to take — the time to get — it right. 'Cause I





nev - er give up — on a good thing, I nev - er gave up — on the love we had.





We — just need to take — it slow. —
 In the past —

2

G#m7 4fr

C#5 4fr

F#m11

— just need to take — it slow. —

N.C.

F#m11

I be - lieve you and



Amaj9/B



me have a chance to make _ this right. Oh ba - by, if your heart _



N.C.

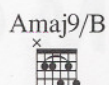
_ is in it, I'm _ still with it. E - ven af - ter all _ this time has



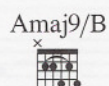
passed, oh, _ I'm _ still lov - ing you. Af - ter all _ that we've been



through I find my - self _ still lov - ing you, but I think _ we need to take _



the time to get it right. 'Cause I nev - er give up on a good thing, I



nev - er gave up on the love we had. We



N.C.

just need to take it slow.

I'M GLAD

Words and Music by TROY OLIVER,
ANDRE DEYO, CORY ROONEY,
JENNIFER LOPEZ and JESSE WEAVER JR.

Moderate Pop



8va

First system of piano accompaniment. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a simple harmonic accompaniment. A dynamic marking of *mf* is present in the left hand. A dashed line labeled "8va" indicates the starting point for the vocal melody.

(8va)



Second system of piano accompaniment, continuing the melodic and harmonic development from the first system.



Third system of piano accompaniment, featuring a change in the right-hand melody and a more active bass line.



Fourth system of piano accompaniment, concluding the piece with sustained chords in the right hand and a final bass line.

Original key: B \flat minor. This edition has been transposed down one half-step in order to be more playable.

F6



Bm7b5



E7



Am



F6



Bm7b5



E7



Am



F6



Bm7b5



E7



Am



Ba - by, when I think a - bout -
I dig the way that you get down. (You get down thugged

F6



Bm7b5



E7



Am



out.) the day that we first met (The — day that we first
And you still know — how to hold me. (And you still know how to

F6 Bm7b5 E7 Am

met.) was - n't look - ing for what I found, - but I found -
hold me.) Per - fect blend, mas - cu - line,

F6 Bm7b5 E7 Am

— you, and I'm bound — to find hap - pi - ness in be - ing a - round
(Can't get e - nough now.) I think I'm in love. Damn, fi - nal -

F6 Bm7b5 E7 Am

you. } I'm glad when I'm mak - ing love to you, — I'm glad for the way you make me feel. —
ly! }

F6 Bm7b5 E7 Am

— I love it 'cause you seem to blow my mind — ev - 'ry — time.

F6 Bm7 \flat 5 E7 Am

I'm glad when you walk you hold my hand, — I'm hap - py that you know how to be a man. —

F6 Bm7 \flat 5 E7 Am

To Coda

I'm glad that you came in - to my life, — I'm — so — glad.

2 E7 Am Bm7 \flat 5

I'm — so — glad. I'm — glad — that you — turned out —

E7 Am Bm7 \flat 5

to be — that cer - tain some - one spe - cial who — makes this —

E7 Am Bm7b5

— life worth — liv - ing. I'm — glad — you're here, — just lov -

E7 Am Bm7b5




- ing me. — So say that you — won't leave, — 'cause

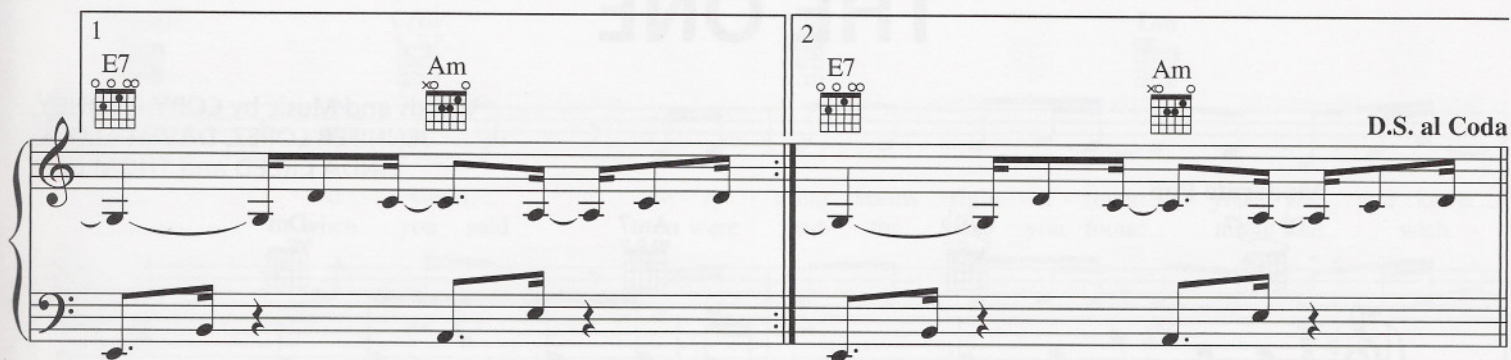
Fmaj7 F6 Bm7b5

since the day — you came — I've — been glad. —

E7 Am F6 Bm7b5

—

1   2   D.S. al Coda





CODA   N.C.

I'm so glad.





Repeat and Fade

Optional Ending



THE ONE

Words and Music by CORY ROONEY,
JENNIFER LOPEZ, DAVY DELUGE,
LINDA CREED and THOM BELL

Moderate Pop

mf

Chords: B♭maj7, C/B♭, Am7, Dm

Chords: B♭maj7, C/B♭, Am7, Dm, B♭maj7, C/B♭

Chords: Am7, Dm, B♭maj7, C/B♭, Am7, Dm

Chords: B♭maj7, C/B♭, Am7, Dm

Tak - ing a - way the fact — that I care a - bout — you, it's just your way, —
I'm hap - py to say, in a lot of ways you've changed — me. Makes me smile —

B♭maj7

C/B♭

Am7

Dm

so sweet, — ev - 'ry - thing seems right a - round — you. Did you know —
when you said you were glad the day you found — me. I'm wish -

B♭maj7

C/B♭

Am7

Dm

that you — have this calm - ing way a - bout — you in your touch. —
ing a - way an - y harm that might ev - er find — you. Heav - en knows —

Gm7

Gm7

Am7

Dm

And I wan - na know if I could be your
I real - ly feel I'll al - ways be your

B♭maj7

C/B♭

Am7

Dm

girl.) The one who puts her arms a - round — you, the one who lays her head be - side — you,
girl.)



the one who lis - tens when you need _ it, when no one else sees, I can see _ it.



The one who knows when some - thing's wrong, _ the one who knows your fav - 'rite song, _

To Coda



the one who all your fam - 'ly loves, _ the one you place no one a - bove. _



Your

B♭maj7 Fmaj9/A Am7 Dm

girl, your girl, your girl, (I just wan - na be) The

B♭maj7 C/B♭ Am7 Dm

one who's true _ to you, (I just wan - na be) the one who makes _ you smile, (I just wan - na be) the

B♭maj7 C/B♭ Am7 Dm D.S. al Coda

one who holds _ you down. _ Your

CODA Am7 Dm B♭maj7 C/B♭

the one you place no one a - bove. _ The one who's true _ to you _ and down for you, the

Am7 Dm Bbmaj7 C/Bb

one who makes _ you smile _ and laughs with you. The one who holds _ you down, _ I'm there for you.

Am7 Dm Bbmaj7 C/Bb

The one, _ the one, _ the one. _ The one who's true _ to you _ and down for you, the

Am7 Dm Bbmaj7 C/Bb

one who makes _ you smile _ and laughs with you. The one who holds _ you down, _ I'm there for you.

Am7 Dm Bbmaj7 C/Bb

The one, _ the one, _ the one. _ The one who's true _ to you, the

Am7 Dm Bbmaj7 C/Bb

one who makes _ you smile, the one who holds _ you down.

Am7 Dm Bbmaj7 C/Bb

The one, _ the one, _ the one. _ The one who's true _ to you, the

Am7 Dm Bbmaj7 C/Bb

one who makes _ you smile, the one who holds _ you down.

Am7 Dm Ebmaj9

The one, _ the one, _ the one. _ I can be an - y - thing _ you need. _

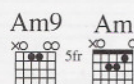
DEAR BEN

Words and Music by CORY ROONEY,
JENNIFER LOPEZ and BERNARD EDWARDS

Medium slow Pop Ballad



mp


Original key: B \flat minor. This edition has been transposed down one half-step to be more playable.

Am11 Am Am9 Am Dm11 Dm7

Fmaj9 E7b9 1 Am11 Am 2 Am11 Am

Am9 Am Dm11 Dm7

I just can't con - trol my - self, — I can't be with no one else. —
 I think God made you for me, — a mix of pas - sion and fi -

Fmaj7 E7 Am11 Am

— It seems I'm ad - dict - ed to the way — you like to touch — me.
 - de - li - ty, ba - by, you're so — com - plete.

Am9 5fr Am Dm11 3fr Dm7

I don't think they un - der - stand why I love at your com - mand.
I write this song to let you know that you will al - ways be

Fmaj7 E7 Am11 3fr Am

From the words you speak so deep, our bod - ies meet, I have to have you.)
to me my lust, my love, my man, my child, my friend and my king.)

Am9 5fr Am Dm11 3fr Dm7

I love you, you're per - fect,

Fmaj7 E7 Am11 3fr Am

a man - i - fes - ta - tion of my dreams.

Am9 Am Dm11 Dm7 Fmaj7 E7

You make my bod - y feel a - bout a mil - lion dif - f'rent things. _

1 Am11 Am 2 Am11 Am Am9 Am Dm11 Dm7

There's no way I'd leave you,

Fmaj7 E7 Am11 Am Am9 Am

it's just not a re - a - li - ty. _ Some - times I

Dm11 Dm7 Fmaj7 E7 Am11 Am

feel like I'm liv - ing in a fan - ta - sy. _

ALL I HAVE

Words and Music by MAKEBA RIDDICK,
RONALD BOWSER, CURTIS RICHARDSON,
JAMES TODD SMITH, JENNIFER LOPEZ,
DAVE McPHERSON, LISA PETERS
and WILLIAM JEFFERY

Moderate groove






Lov - in' life and life is liv - in', it's ver - y spe - cial. —





(All my love.) — Oh. —






(All my, all my, all my love.) — Ba - by don't go, — yeah. —
(Ba - by don't go.) —

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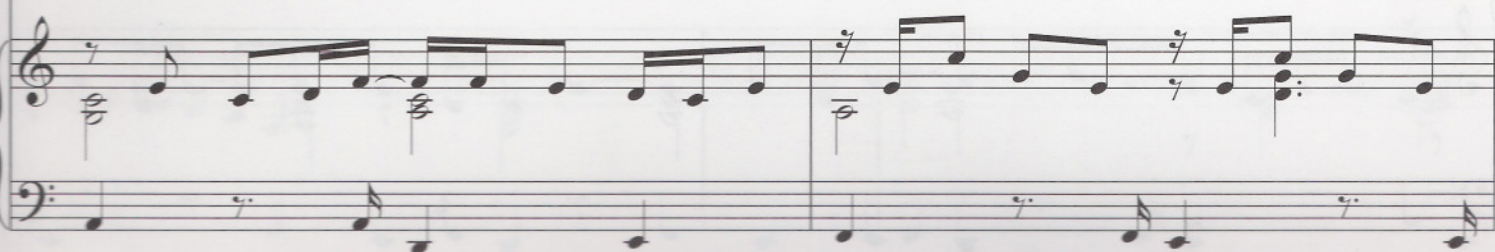
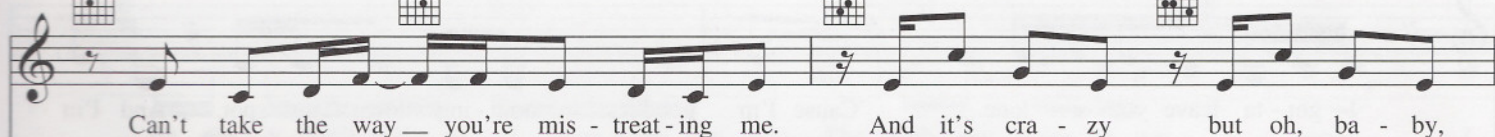
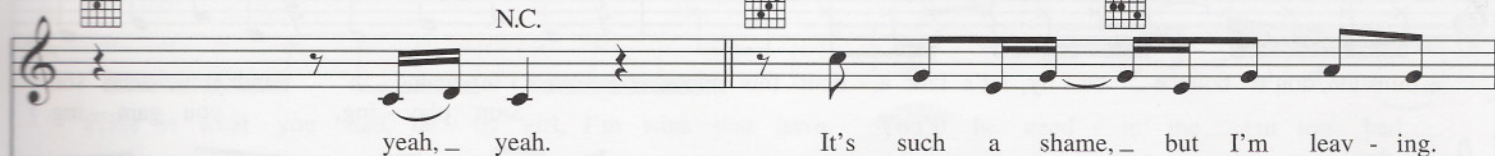
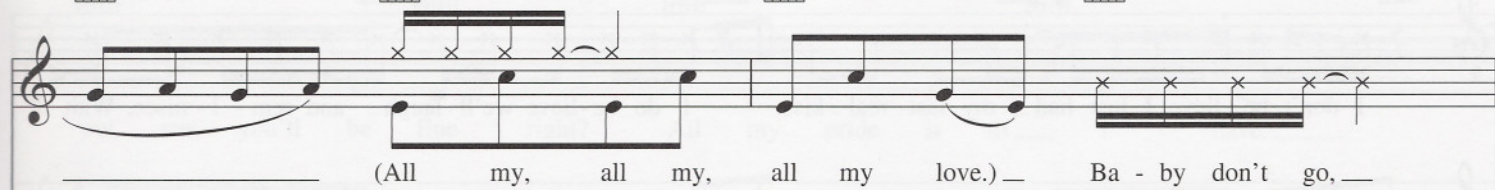
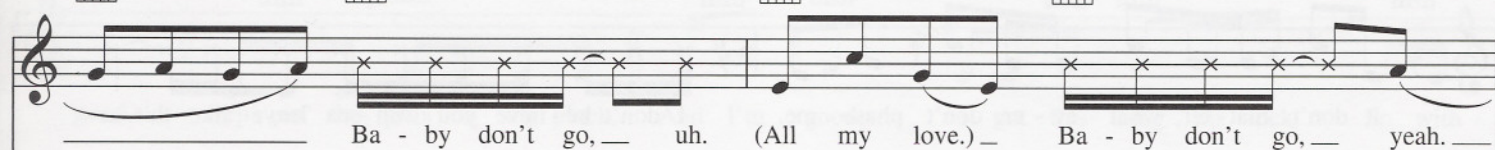
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- contains elements of "Very Special" (Peters/Jeffery)



Am7 Dm7 Fmaj7 Em7

it don't mat-ter, what - ev - er, don't phase me. I don't be-lieve you wan-na leave like this. _

Am7 Dm7 Fmaj7 Em7

I don't be-lieve I just had _ my last real kiss. I do be-lieve we'll laugh _ and rem-i-nisce. Wait a

Am7 Dm7 Fmaj7 Em7

min-ute, don't bounce _ ba-by, let's talk a-bout this mess. Well I'm bounc-in' and I'm out, son. }
Stop play-ing, you gam-ing. }

Am7 Dm7 Fmaj7 Em7

I got-ta leave you a-lone. _ 'Cause I'm good hold-ing down my spot. And I'm

Am7

Dm7

Fmaj7

Em7

good rep - pin' the girls on the block. And I'm good, I got this thing on lock. So with -

Am7

Dm7

Fmaj7

Em7

out me you'll be fine right? All my pride is all — I have. —

Am7

Dm7

Fmaj7

Em7

Pride is what you had, ba - by girl, I'm what you have. You'll be need - in' me — but too bad. —

Am7

Dm7

Fmaj7

Em7

Be eas - y, don't make de - ci - sions when you mad. The path you chose to run — a - lone. — I



know you're in - de - pend - ent. You can make it on your own. Here with me you had _ a name. _ But

To Coda



time is of the es - sence, why spend it a - lone, _ huh? The nights I wait - ed up for you,
Oh, yeah. _



prom - is - es you made _ a - bout com - ing through. So _ much time _ you _ was - ted.



That's why I had _ to re - place you. Rap 1: (See additional lyrics)



Play 3 times
D.S. al Coda

CODA



Rap 2: (See additional lyrics)



Ain't noth - ing you can say — to me that can change — my mind. I've got - ta let you go now.



And noth - ing will ev - er be the same so just be on your way. Go 'head and do your _ thing now.



And there's no more to ex-plain to me, ya know. I know your game, I'm not feel - ing what you do.



So I'm bounc - ing and I'm out, son. I got - ta leave you a - lone, — yeah, — yeah. —



All my pride is all — I have. — Pride is what you had ba - by girl, I'm what you have.



You'll be need - in' me — but too bad. — Be eas - y, don't make de - ci - sions when you mad. The



path you chose to run — a - lone. — I know you're in - de - pend - ent. You can make it on your own.



Here with me you had — a name. — But time is of the es - sence, why spend it a - lone, — huh?
Oh, yeah. —



N.C.

All my, all my, all my love. —

Additional Lyrics

Rap 1: It makes a cat nervous, the thought of settling down.
Especially me, I was creepin' all over town.
Thought my tender touch could lock you down.
I knew I had you as cocky as it sounds.
The way you used to giggle right before I put it down.
It's better when you're angry.
Come here I'll prove it now. Come here.

Rap 2: People make mistakes to make up, to break up, to wake up cold and lonely.
Chill baby, you know me.
You love me, I'm like your homey.
Instead of beefin', come hold me.
I promise I'm not a phony.
Don't bounce baby. Console me. Come here.

JENNY FROM THE BLOCK

Words and Music by TROY OLIVER, ANDRE DEYO,
JENNIFER LOPEZ, JEAN CLAUDE OLIVIER, SAMUEL BARNES,
JOSE FERNANDO ARBEX MIRO, LAWRENCE PARKER
SCOTT STERLING, M. OLIVER, DAVID STYLES
and JASON PHILLIPS

Moderate Hip Hop

N.C.

Chil - dren grow and wom - en pro - duc - ing. Men go work - ing, some go steal - ing.

Ev - 'ry - one's got to make — a liv - ing. L. O. X., yeah.

J. Lo, yeah, yeah, yo, yo. Rap 1: (See additional lyrics)

First system of musical notation, measures 1-3. The top staff is empty. The piano accompaniment consists of a treble and bass staff. The treble staff has a whole rest in measure 1, followed by eighth-note patterns in measures 2 and 3. The bass staff has a whole rest in measure 1, followed by eighth-note patterns in measures 2 and 3. Measure 3 ends with a sharp sign on the treble staff.

Second system of musical notation, measures 4-6. The top staff is empty. The piano accompaniment continues with eighth-note patterns in the treble and bass staves. Measure 6 ends with a sharp sign on the treble staff.

Third system of musical notation, measures 7-9. The top staff contains the vocal melody with lyrics: "Don't be fooled by the rocks that I got. I'm still,". Above measure 8 is a guitar chord diagram for Am. The piano accompaniment continues with eighth-note patterns. Measure 9 ends with a sharp sign on the treble staff.

Fourth system of musical notation, measures 10-12. The top staff contains the vocal melody with lyrics: "I'm still Jen-ny from the block. Used to have a lit-tle, now I have a-lot. No mat-ter where I go I". Above measure 10 is a guitar chord diagram for Em7. Above measure 11 is a guitar chord diagram for Am. The piano accompaniment continues with eighth-note patterns. Measure 12 ends with a sharp sign on the treble staff.

JENNY FROM THE BLOCK

Em7 Am

know where I came from. — Don't be fooled by the rocks that I got. I'm still,



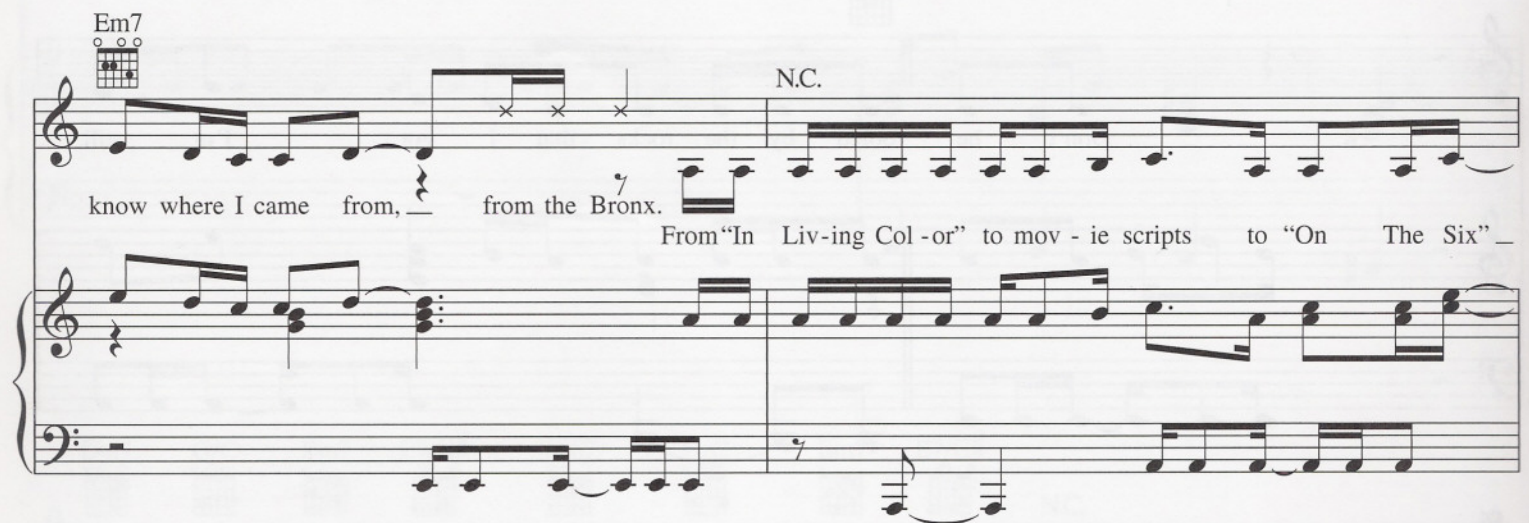
Em7 Am To Coda

I'm still Jen - ny from the block. Used to have a lit - tle, now I have a - lot. No mat - ter where I go I

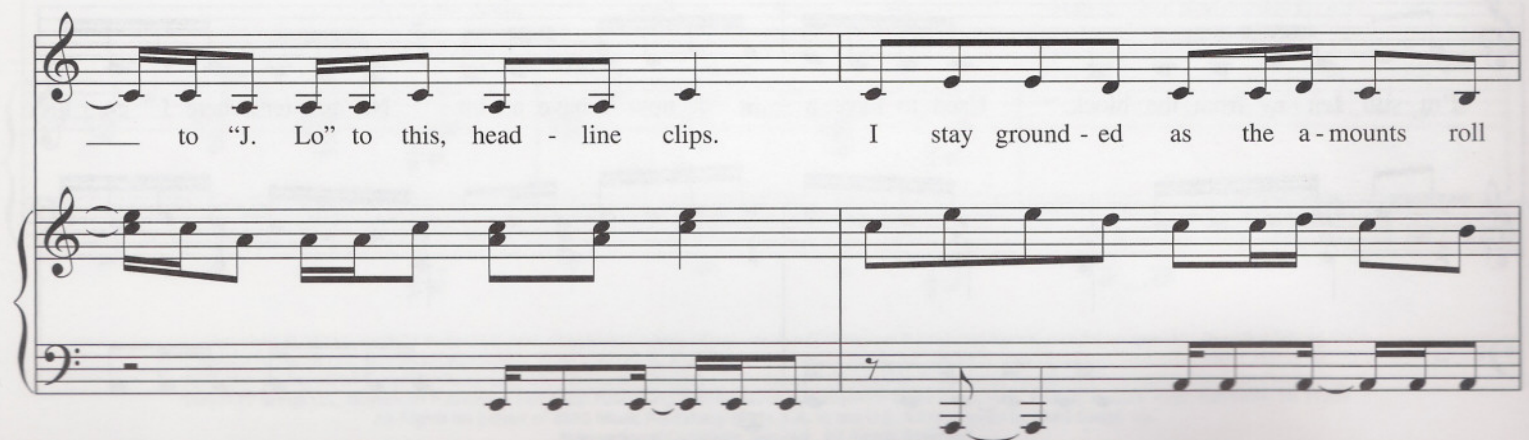


Em7 N.C.

know where I came from, — from the Bronx. From "In Liv - ing Col - or" to mov - ie scripts to "On The Six" —



— to "J. Lo" to this, head - line clips. I stay ground - ed as the a - mounts roll



in. I'm real, I thought I told ya. I'm real e - ven on Op - rah. That's just me.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. It begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment is written in two staves (treble and bass clefs). It features a steady eighth-note pattern in the bass and a more melodic line in the treble, often using chords.

Noth - in' phon - y, don't hate on me. What you get is — what you see. Don't be

The second system continues the musical score. The vocal line maintains its melodic flow with various note values. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Am Em7

fooled by the rocks that I got. I'm still, I'm still Jen - ny from the block. Used to have a

The third system includes two chord diagrams at the top: an Am (A minor) diagram and an Em7 (E minor 7) diagram. The musical notation follows, with the vocal line and piano accompaniment. The piano part features some chords in the right hand that correspond to the Am and Em7 chords indicated above.

Am Em7

lit - tle, now I have a - lot. No mat - ter where I go I know where I came from. — Don't be

The fourth system also includes Am and Em7 chord diagrams at the top. The musical notation continues, showing the vocal line and piano accompaniment. The piano part includes chords in the right hand aligned with the Am and Em7 chords.

Am Em7

fooled by the rocks that I got. I'm still, I'm still Jen - ny from the block. Used to have a

Am Em7

lit - tle, now I have a - lot. No mat - ter where I go I know where I came from, - from the Bronx. I'm down to

N.C.

earth like this. Rock - in' this bus - 'ness. I've grown up so much.

I'm in con - trol and lov - in' it. Rum - ors got me laugh - in', kid. I

love my life and my pub - lic. Put God first and can't for - get to stay _

real. To me it's like breath - ing, yeah. Don't be

Am

D.S. al Coda

fooled by the rocks that I got. I'm still,

CODA Em7

know where I came from. _

N.C.

Play 3 times

Rap 2: (See additional lyrics)

Ev - 'ry - one's got to make — a liv - ing.
Don't be

This system contains the first two measures of the song. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are positioned below the vocal line.

fooled by the rocks that I got. I'm still, I'm still Jen - ny from the block. Used to have a

This system contains measures 3 and 4. The piano accompaniment features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

lit - tle, now I have a - lot. No mat - ter where I go I know where I came from, — from the Bronx.
Don't be

This system contains measures 5 and 6. The vocal melody continues with a melisma on the word 'from' in measure 6.

Am Em7
fooled by the rocks that I got. I'm still, I'm still Jen - ny from the block. Used to have a

This system contains measures 7 and 8. Chord diagrams for Am and Em7 are provided above the first measure. The piano accompaniment continues with the same rhythmic pattern.

Am Em7

lit - tle, now I have a - lot. No mat-ter where I go I know where I came from, — from the Bronx. Don't be

Am Em7

fooled by the rocks that I got. I'm still, I'm still Jen - ny from the block. Used to have a

Am N.C.

lit - tle, now I have a - lot. No mat-ter where I go I know where I came from, — from the Bronx.

Additional Lyrics

Rap 1: We off the blocks this year.
 Went from a 'lil to a lot this year.
 Everybody mad at the rocks that I wear.
 I know where I'm goin' and I know where I'm from.
 You hear LOX in the air.
 Yeah we at the airport out.
 D-block from the block where everybody air forced out.
 Wit' a new white tee you fresh. Nothin' phony wit' us.
 Make the money, get the mansion, bring the homies wit' us.

Rap 2: Yo, it take hard work to cash checks
 So don't be fooled by the rocks that I got, they're assets.
 You get back what you put out.
 Even if you take the good route, can't count the hood out.
 After a while you'll know who to blend wit'.
 Just keep it real wit' the ones you came in wit'.
 Best thing to do is stay low, LOX and J. Lo.
 They act like they don't, but they know.

AGAIN

Words and Music by CORY ROONEY,
TROY OLIVER, JENNIFER LOPEZ
and REGGIE HAMLET

Moderate Pop

Chord diagrams for guitar are provided above the staff. Chords are indicated by a grid with 'x' for fretted notes and 'o' for open strings. Fingering is indicated by numbers 1-4.

Chord Diagrams:

- C#m7:** Fret 4, strings 2, 3, 4, 5.
- Amaj7:** Fret 2, strings 1, 2, 3, 4.
- G#m7:** Fret 4, strings 2, 3, 4, 5.
- D6/9:** Fret 4, strings 1, 2, 3, 4, 5, 6.

Lyrics:

Like an an - gel out the sky you came, clear-ing up
I was scared to let go and trust your love. Af - ter



all the clouds, the sad - ness, and the rain.
 what I've been through, I had had e - nough.



So pure and heal-ing was the love you bring,
 Whis-per - ing through your eyes, - you nev - er said a word, I but



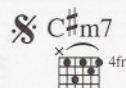
knew in - side, it felt so right.
 some - thing - said, your heart's safe. } For me, I've strug - gled



all my life to find that thing that makes it right. With



you it seems I may have found some oth - er kind



of love. I will love you



all my life, al - ways be by your side.



And I will give you

To Coda



all I have, 'cause you gave me

peace and joy a - gain, a - gain,

a - gain.

2

peace and joy a - gain,

D#m7
x 6frG#7
4frC#m7
x 4fr

First system of music, measures 1-4. The key signature has three sharps (F#, C#, G#). The melody in the treble clef starts with a half note D#5, followed by a quarter note E5, a quarter note F#5, and a half note G#5. There is a measure rest in measure 2. In measure 3, there is a quarter note A5, a quarter note B5, and a half note C#6. In measure 4, there is a quarter note D#6, a quarter note E6, and a half note F#6. The lyrics "a - gain. _____" are written below the melody. The piano accompaniment in the grand staff features a triplet of eighth notes (D#5, E5, F#5) in the right hand of measure 1, and sustained chords in the right hand and single notes in the left hand for measures 2-4.

D#m7
x 6frG#7
4frC#m7
x 4fr

Second system of music, measures 5-8. The melody continues from the first system. In measure 5, there is a half note D#5, a quarter note E5, and a quarter note F#5. In measure 6, there is a half note G#5, a quarter note A5, and a quarter note B5. In measure 7, there is a half note C#6, a quarter note D#6, and a quarter note E6. In measure 8, there is a half note F#6, a quarter note G#6, and a quarter note A6. The piano accompaniment continues with sustained chords in the right hand and single notes in the left hand.

D#m7
x 6frG#7
4frC#m7
x 4fr

F#7

C7b5(#9)
x

Third system of music, measures 9-12. The melody continues. In measure 9, there is a half note D#5, a quarter note E5, and a quarter note F#5. In measure 10, there is a half note G#5, a quarter note A5, and a quarter note B5. In measure 11, there is a half note C#6, a quarter note D#6, and a quarter note E6. In measure 12, there is a half note F#6, a quarter note G#6, and a quarter note A6. The piano accompaniment continues with sustained chords in the right hand and single notes in the left hand.

Bm7
xE13
xAmaj7
x

Fourth system of music, measures 13-16. The melody continues. In measure 13, there is a half note D#5, a quarter note E5, and a quarter note F#5. In measure 14, there is a half note G#5, a quarter note A5, and a quarter note B5. In measure 15, there is a half note C#6, a quarter note D#6, and a quarter note E6. In measure 16, there is a half note F#6, a quarter note G#6, and a quarter note A6. The piano accompaniment continues with sustained chords in the right hand and single notes in the left hand. The system ends with a final chord in the right hand and a single note in the left hand.



friend is what you'll al - ways have in me. I'm so



grate - ful for the man you turned out to be. And it



does - n't mat - ter who you hap - pen to meet. You'll for -



D.S. al Coda

ev - er be a sa - cred part of me.

CODA

Chord diagrams: C#m7 (4fr), Amaj7

peace and — joy — a - gain, — a - gain, —

Chord diagrams: G#m7 (4fr), C#m7 (4fr), Amaj7

a - gain. —

Chord diagrams: G#m7 (4fr), C#m7 (4fr), Amaj7

Chord diagrams: G#m7 (4fr), C#m7 (4fr), D6/9 (4fr)

YOU BELONG TO ME

Words and Music by CARLY SIMON
and MICHAEL McDONALD

Moderate Pop

mf

Fm9

G7sus

The piano introduction is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has two flats (B-flat and E-flat). The first system ends with a repeat sign. The second system features a chord change to Fm9 (indicated by a guitar chord diagram) and then to G7sus (also with a guitar chord diagram).

Cm9

1

2

Why'd you tell me

Fm9

G7sus

Cm9

this?
me.

Were _ you
Can it

look - ing
be, hon - ey, that

re - ac - tion? _
you're not _ sure? _

Fm9 **G7sus**

What do you need to know? — Don't — you know, I'll al —
 You be - long to me, thought — we'd closed the book —

Cm9 **Abmaj9**

— ways be your girl. } You don't have to prove to me — you're — beau -
 — and locked the door. }

Dm9 **G7** **Cm7** **Ebmaj7** **Eb7**

— ti - ful — to strang - ers. I've — got lov - ing eyes —

Eb/F **Dm/F** **Eb/F** **Dm/F** **Abmaj7/Bb**

of my — own. —

G7sus

C7#5

Bbm9



You be - long to

me,

Tell _ her,

tell _ her you were fool

you be - long to

- ing.

Fm9

Bbm9



me. _

You don't e - ven know

her. _

You be - long to

me,

Tell her that I _

To Coda

1 Csus



you be - long to me.

love _ you.

You be-long to

2 Fm9

Dbmaj7

me. _

Tell her she _ don't e - ven know you.

Instrumental

C7sus  C7  Fm9  Abmaj7  Ab7  4fr Ab/Bb  4fr Bb 



Ab/Bb  4fr Bb  Bbm7/Eb  6fr Eb7  G7sus  C7#5  8fr

D.S. al Coda

Tell _____


You be - long to




CODA  Bbm9  6fr

me, You be - long _____ to you me, be - long to

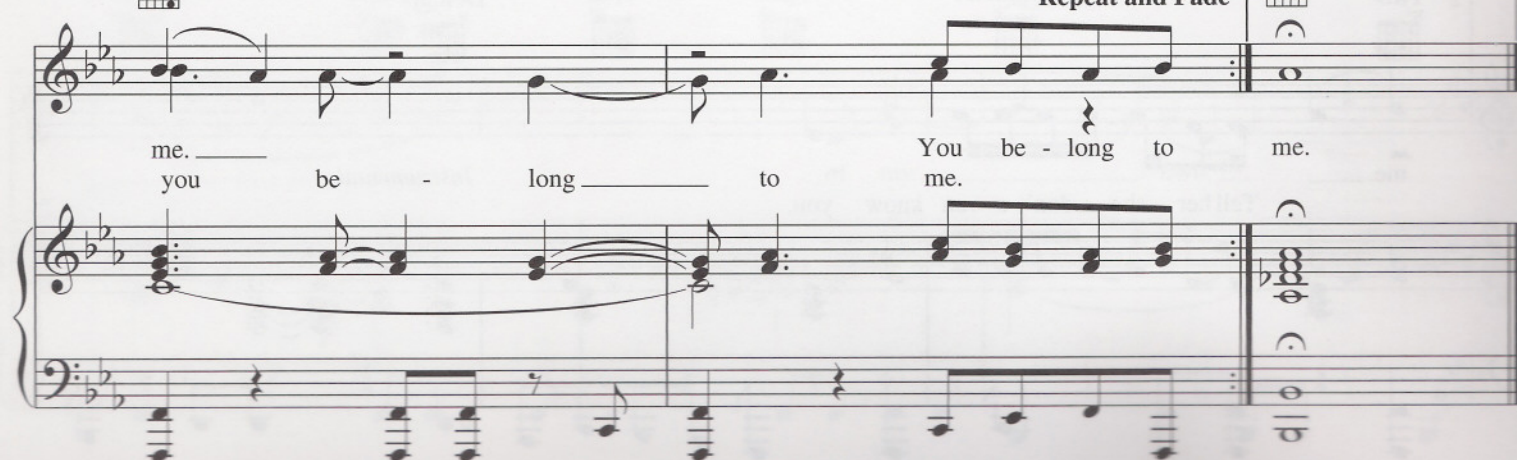


Fm9 

Optional Ending
Bbm7 

Repeat and Fade

me. _____ you be - long _____ to You me. be - long to me.



I'VE BEEN THINKING

Words and Music by CORY ROONEY,
JENNIFER LOPEZ and DAN SHEA

Moderate Pop

Fmaj7

Cmaj9

First system of piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The music is marked *mf* (mezzo-forte). The right hand features a steady eighth-note pattern in the left hand, while the right hand plays a series of eighth notes. The system concludes with a double bar line and a repeat sign.

Fmaj7

Cmaj9

Second system of piano accompaniment. The right hand continues the eighth-note pattern, and the left hand plays a series of eighth notes. The system concludes with a double bar line and a repeat sign.

Fmaj7

Cmaj9

Third system of piano accompaniment. The right hand continues the eighth-note pattern, and the left hand plays a series of eighth notes. The system concludes with a double bar line and a repeat sign.

Fmaj7

Cmaj9

Fourth system of piano accompaniment. The right hand continues the eighth-note pattern, and the left hand plays a series of eighth notes. The system concludes with a double bar line and a repeat sign.



All I need is a place to be and a way to feel. A
 Won - d'ring end - less - ly if this is right or wrong, or



space to fig - ure out where I be - long. A
 if it's just a - bout me all a - long.



chance to know my thoughts and find a way to show what I feel
 All I need is time to search with - in my soul, so I can share



and if this is real, yeah.
 a deep - er part of me, yeah.

Fmaj7



Cmaj9



Fmaj7



Don't wan - na dis - ap - point you, don't wan - na let you down, 'cause that's the last thing I would

Cmaj9



Fmaj7



Cmaj9



do. I'm ask - ing for your pa - tience, I rea - lize I could lose you,

Fmaj7



Cmaj9



but late - ly I've been so con - fused.

Fmaj7



Cmaj9



I've _ been _ think - ing, _ you've _ been on _ my mind. _
(think - ing) _ (on _ my mind) _

Fmaj7

Cmaj9

So I've been pray - ing — (pray - ing) — to find a way — that I — (a way — that I) —

Fmaj7

Cmaj9

— can be — sure — the way — that (the way — that) — you've — been sure — with me. — (sure — with me) —

Fmaj7

1
Cmaj9

Don't — you — want — that — for — me? —

2
Cmaj9

Abmaj7

— for — me? — Ba - by, — what's meant to —

Bb6

Cmaj9

be (What's meant to be) — will sure - ly be. (will sure - ly be, ba - by) — If you

Abmaj7

love me, ba - by, you will un - der - stand. But I can't give you an - y -

Bb6

Cmaj9

thing — if I don't have my - self to give. — And it's
(give you an - y - thing) — (if I don't have my - self to give) —

Fmaj7

kill - ing me — in - side. —

Cmaj9 Fmaj7

8

Cmaj9 Fmaj7

8

I've _ been _ think - ing, _ (think -

Cmaj9 Fmaj7

8

ing) _ you've _ been _ on _ my mind. _ (on _ my mind) _ So I've _ been _ pray - ing _ (pray -

Cmaj9 Fmaj7

8

ing) _ to find _ a way _ that I _ can be _ sure _ the way _ that (the way _

Cmaj9 Fmaj7

you've been sure with me. Don't you want that

that) (sure with me)

Cmaj9 Fmaj7

for me?

Cmaj9 Fmaj7

Cmaj9 Fmaj7

Cmaj9 Fmaj7 Cmaj9

rit.

BABY I LOVE YOU

Words and Music by CORY ROONEY,
JENNIFER LOPEZ, DAN SHEA
and JOHN BARRY

Moderate Pop

Chord diagrams: A, Em7

mf

Chord diagrams: A, Em7

Chord diagrams: A, Em7

4

Boy, I nev - er knew I could feel the way I
Blessed and cursed on the same day, the day that



felt when I felt the way you were feel - ing me, ba - by. I'm so
I first felt the pow - er of you in - side me, such a

Em7



out of con - trol, yeah. — There
strong feel - ing.



Ev - 'ry time you look my way I re - a - lize more and more
comes a time in ev - 'ry - one's life when you know, and ev - 'ry - one a - round you



how much I a - dore those pret - ty eyes of yours, I'm
knows, that ev - 'ry - thing is changed, you're not the same,

Fmaj7

Dm9



help - less, ba - by. }
it's a new day. } What I wan - na know is

Esus

E

Fmaj7

are you will - ing to try. { Can you
There's got - ta be more

Dm9

Esus

E

love me for a life - time in just one night, — oh. —
mean - ing to this than what meets the — eye. —

A

Em7

Ba - by, I love you, — (love you) ba - by, I

need you, — (need you) I got - ta have you, — (I got - ta

A

have you babe) can't be with - out you. — (be with - out you) Ba - by, I

Em7 **A**

love you, — (yeah) — ba - by, I need you, — (need —

Em7

— you) I got - ta have you, — (I got - ta have you, babe) can't be with -

A **Em7**

1 2

out you. — out you. —

Ooh, — I love the way you kiss me.

Ba - by, please,

I'm a - bout to lose — my mind. — Ooh, —

Fmaj7 Em7

Dm7 E7 Amaj9

Fmaj7 Em7 Dm7 E7 Amaj9

Dm7 Gsus 3fr G7

E7/G#



Am7



Dm7



— talk to me,

'cause I'm beg - ging for you, and I'm

down on my knees.

Ba-by, I know you're the one that I need.

E9sus



E



(drums fill)



A

1-3



Em7

(1.,3.) Ba - by, I
(2.,4.) Got - talove you, you can't
have you, can'tknow be I with - need out you.
you.

4

A

be with - out you. (Ba - by, I love love you, — you, you

Em7

A

know ba - by I need need you, — you.) (Got - I ta got - ta

Em7

have you, — you, can't be with - out out you. — you.)

A




(Ba - by, I love you, — you, you know I ba - by, I

Ba - by, I love you, — you, you know I


A



need need you, — you.) (Got - I ta got - ta have you, — you, can't

need need you, — you.) (Got - I ta got - ta have you, — you, can't

Em7



Repeat and Fade **Optional Ending**

be can't be with - out you. — you.) out out you. — you.)

be can't be with - out you. — you.) out out you. — you.)

A

